



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BISECTED TRIMETERS IN ATTIC TRAGEDY

BY THOMAS D. GOODELL

It is part of the modern metrical tradition that iambic trimeters divided by a caesura in the middle are rather rare, and are more or less faulty. A few quotations of fairly recent date will be sufficient as illustrations. Thus Rossbach: "Still more is the caesura in the middle of the verse avoided, because this gives the trimeter an unrhythmical division."¹ For *Pers.* 465

Ξέρξης δ' ἀνώμωξεν κακῶν ὁρῶν βάθος

and 509

Θρήκην περάσαντες μόλις πολλῶ πόνω

and Eur. *Suppl.* 699

καὶ συμπατάξαντες μέσον πάντα στρατόν

he accepts G. Hermann's remark that the ἀρρυθμία was deliberately chosen *um den Inhalt malend hervorzuheben*. A similar "excuse" for the faulty structure frequently turns up in the notes of school editions. Gleditsch, recognizing the existence of verses thus divided and citing Soph. *El.* 1036

ἀτιμίας μὲν οὖ, προμηθείας δὲ σοῦ

then adds: *Doch schwindet das Anstössige der caesura media, wenn eine Elisionssilbe über den dritten Fuss hinausgreift*,² for which he cites *Ag.* 20

νῦν δ' εὐτυχὴς γένοιτο' ἀπαλλαγὴ πόνων.

That in other cases the caesura media is objectionable is assumed. Christ is more cautious not to go beyond the facts; he merely admits³ the occurrence of several (*mehrere*) such verses, "especially in Aischylos and Aristophanes." Masqueray, after stating that the most frequent caesura of the trimeter is the penthemimeral, the hephthemimeral being far less common, then displays evident reluctance to allow any other.⁴ So in the line

ἐγὼ προφήτης σοι λόγων γενήσομαι

¹ *Griech. Metrik*³, p. 222.

² *Metrik*³, p. 141.

³ *Metrik*², p. 334.

⁴ *Traité de métrique grecque*, §§ 153-63.

he puts the caesura between *προφήτης* and the enclitic; in

μήτηρ Ἀγαύη σή, τρίτου δ' Ἴνῳ χοροῦ

he put it between *Ἀγαύη* and *σή*. In the lines

ἀλλ', ὦ φίλη δέσποινα, ἐπεὶ σε μανθάνω

and

ᾧστ' οὐκ ἂν ἐνδίκως γ' ἀτιμάζοιτό σοι

he says we must suppose that the elision was not made. There is no apparent reason for such treatment of these lines, other than the supposed rule that the media caesura is to be admitted only under the direst necessity. Yet he is forced to admit cases of that caesura, citing as examples of it

ὡς ἐν μιᾷ πληγῇ κατέφθαρται πολὺς.

As regards possible explanations of the significance of such "irregular" verses Masqueray is willing to go no farther than *Nous n'en savons rien. Constatons simplement les faits*. The like assumption of rarity and of disagreeableness appears in Wecklein's note on *Prom.* 640

οὐκ οἶδ' ὅπως ὑμῖν ἀπιστήσai με χρή.

"Verses lacking the usual caesura, and dividing themselves into two halves, are not frequent in Aischylos. The greatest number (seven) occurs in the *Persians*. In this place the ill effect is somewhat relieved by a pause after *οὐκ οἶδ'*." So on *Pers.* 254 he notes that here, as in 468 and 512, "the heaviness of the rhythm" is in harmony with the thought. Still more positively Kaibel, in his edition of the Sophoklean *Elektra*, remarks on 1036 (quoted above):

The trimeter broken in the middle is all the *hässlicher* in that the equal division is strongly brought out by the antithesis of thought and by the rime; much less disagreeable, for example, is *Phil.* 1021

*σὺ μὲν γέγηθας ζῶν, ἐγὼ δ' ἀλγύνομαι
τοῦτ' αὖθ' ὅτι ζῶ,*

both because there is no rime and because the thought does not end with *ἀλγύνομαι*. Yet in *Phil.* 1009

ἀνάξιον μὲν σοῦ, κατάξιον δ' ἐμοῦ

Sophokles has another verse quite like *El.* 1036. On the greater care shown by Euripides cf. Wilamowitz *Eur. Her.* II², p. 170.

This note of Wilamowitz is worth quoting at some length; it is on line 754:

Had Euripides written ὦ πᾶσα Κάδμου γῆ, διόλλυμαι δόλῳ, he would have written, not indeed an incorrect line, but a cacophonous one (*einen mislautenden vers*), *wie er es nie getan hat*. For it sounded very disagreeable (*hässlich*) to a Greek when the trimeter is broken in the middle. For the Romans, who had to put up with pitiful substitutes in their imitation of foreign meters, there would be a caesura, it is true, after Κάδμου; but a Greek hears the verse instead of scanning it. With the elision γαῖ' ἀπόλλυμαι δόλῳ, the Euripidean verse has no caesura, for the elision makes the words almost grow together into one. But it is not necessary for a trimeter to have a caesura, it must merely have no wrong one; that is, for tragedy, it must not be broken in the middle, and must not fall into the three equal parts of which it is made up. Euripides has no such fault (*hat keinen solchen fehler*); for if anyone counts in either class *Suppl.* 303, e. g.

σφάλλη γὰρ ἐν τούτῳ μόνῳ, τᾶλλ' εὖ φρονῶν,

he understands only scanning. There is a pause after μόνῳ, not before. . . . Aischylos and Sophokles now and then have cacophonous trimeters, only in part as intentional dissonances.

Here are several interesting statements. As regards the central one, that a trimeter bisected by the caesura in the middle sounded *hässlich* to a Greek, Wilamowitz merely puts the current doctrine in his "hightened and telling way." But the reader of Euripides, however warm his admiration for the poet, may well rub his eyes and wonder if he has read correctly the words, *wie er es nie getan hat*,—*hat keinen solchen fehler*. In Wilamowitz's own text of the *Herakles* occur the following lines:

- 8 Κρέων Μενουκίως παῖς, ἀναξ τῆσδε χθονός.
 470 ἐς δεξιάν τε σὴν ἀλεξηγήριον
 ξύλον καθίει δαίδαλον,
 593 ὥφθης ἐσελθὼν πόλιν· ἐπεὶ δ' ὥφθης, ὄρα
 978 τόρνευμα δεινὸν ποδός, ἐναντίον σταθεῖς
 ὥς ἀμιλληθῶ λόγοις
 1256 πρὸς νουθετήσεις σὰς ἀναπτύξω τέ σοι
 1295 φωνήν γὰρ ἥσει χθὼν ἀπεννέπουσά με
 1301 τί δῆτά με ζῆν δεῖ; τί κέρδος ἔξομαι.

On none of these has Wilamowitz any metrical note. Putting aside other lines about which difference of opinion is possible, it

is not easy to see how these seven, in four of which he punctuates in the precise middle, could all escape his ear throughout all his work on his justly admired edition of the play. Is it possible that the coryphaei of the "new metric" do not habitually read Greek poetry as verse? Do they content themselves with marking schemes of it, without hearing in imagination the actual sounds of it, which alone constitute in each case the concrete rhythm? In some of their melic formulae I confess myself quite unable, for one, to render or to imagine the rhythmical sounds which their schemes appear to represent; are they also unable to render or to imagine them? But every scholar reads the trimeter; it is not clear to me how anyone who is accustomed to reading Greek tragic dialogue as verse can fail to receive the distinct impression that this particular type of rhythm is by no means rare. It occurs repeatedly in every extant tragedy, the smallest number to a play being seven; the *Agamemnon*, *Oedipus T.*, and *Herakles* have each twenty or more.¹

Before presenting the evidence for this, some preliminaries should be cleared up.

First, while the heroic hexameter consists of two kola, the iambic trimeter is a single kolon. The poets whose verses have come down to us were unconscious of any relation, if any such

¹ The doctoral dissertation of Albert Schmidt, *De caesura media in Graecorum trimetro iambico* (Bonn, 1866), is often cited as authoritative. The author does indeed cover the ground with considerable thoroughness, and includes the early and late iambographers, as well as Aristophanes and the tragic and comic fragments. Unfortunately his work is vitiated by a fundamental error of method, in that he starts from a *petitio principii*. "Statim patet," he says (p. 6), "quantopere sensus noster, quem in multis rebus non tam excultum et subtilem quam Graecorum esse constat, offendatur, si trimetrum iambicum ita recitare cogimur, ut in duas compares et eodem modo pronunciatas partes discindatur." The reason, he thinks, is that this violates the first and essential principle of all art, expressed in Horace's line,

denique sit quidvis simplex dumtaxat et unum.

How the unity of the line is destroyed by that caesura more than by others is not evident; nor does he suspect that possibly his confessed inferiority to the Greeks in keenness of esthetic sense may have led him to a judgment at variance with that of the ancients. But obviously the question at issue is, what the Greek poets thought of such lines. To answer this we must first see how they used them. Having assumed that the Greeks disliked them, he proceeds to classify the examples for the purpose of explaining away all he can and finding excuses for as many as possible of the remainder. Farther, his notion of what the caesura is leads him to include in his discussion many examples which do not belong here, so that my number is smaller than his.

ever existed, between the caesura and any original shorter kola, by the combination of which the longer verse had been at first constructed. The caesura has no historical significance, only an artistic one. For the iambic trimeter, then, I use the term "caesura" in the sense of verse-pause only. As in our English heroic verse, of Shakspeare, Milton, and Tennyson, a more or less marked pause in sense within the line is one of several ways of modulating the rhythm, so that one simple rhythmic type furnishes an endless variety of cadence, and is capable of charming the ear throughout the greater part of a play, a tetralogy, three festal days. By far the commonest place of this pause is that after the third arsis; this divides the single verse most pleasingly, when considered apart from verses preceding and following. The next commonest place is after the fourth arsis. These two so preponderated that Hephaestion allows no others: *δύο μόνοι εἰσὶ τομαὶ τοῦ ἰάμβου, λέγω δὲ πενθημιμερὲς δύο ἥμισυ ποδῶν καὶ ἐφθημιμερὲς τριῶν ἥμισυ*.¹ But even the early iambic poets in their short poems needed and used greater freedom than this, placing the pause occasionally after the second arsis, after the second thesis, after the first thesis; also many lines have no clear pause — another way of varying the movement. Thus in our best-known poem of Simonides of Amorgos occur the lines:

- 15 *λέληκεν, ἦν καὶ μηδέν' ἀνθρώπων ὄρα.*
 50 *τὴν δ' ἐκ γαλῆς, δύστηνον οἰζυρὸν γένος.*
 42 *ὀργήν· φυὴν ὡς πόντος αἰόλην ἔχει.*
 86 *φίλη δὲ σὺν φιλεῦντι γηράσκει πόσει,*
 87 *τεκούσα καλὸν κούνομάκλυτον γένος·*
 88 *κάριπρεπὴς μὲν ἐν γυναιξὶ γίγνεται.*

Farther, a single line may contain two distinct pauses, usually one more prominent than the other, sometimes both about equal. In many cases, too, one may doubt; Greek recitation may have differed from ours in this respect, as it certainly did in others. I should say that lines 86–88 above have no pause, yet one familiar with the movement of such lines half makes or imagines one; we don't know just what the Greeks did. All this applies to early iambics, in shorter poems. When now the meter was

¹ P. 148 W.

employed in long poems, as tragedy, still greater variety was needed. It was not carelessness, but sound artistic sense, which led Aischylos and his successors to treat the trimeter with greater freedom, increasing the frequency of irrational feet and of resolved theses, and enlarging the range of the pause. Hence even in the earlier plays we find the pause occurring everywhere, least often after the first and before the last syllable of the line. The following will illustrate the cases not covered in those above:

- Prom.* 43 ἄκος γὰρ οὐδὲν τόνδε θρηγείσθαι· σὺ δὲ
 62 μάθη σοφιστῆς ὡν Διὸς νωθέστερος.
 508 σαντοῦ δ' ἀκήδει δυστυχοῦντος· ὥς ἐγὼ
 910 θρόνων τ' αἴστον ἐκβαλεῖ· πατρὸς δ' ἀρὰ
Pers. 410 ναῦς, κάποθραίνει πάντα Φοινίσσης νεῶς
 486 καὶ Δωρίδ' αἶαν, Μηλιᾷ τε κόλπον, οὐ

Likewise, precisely as in our blank verse, and for the same reason, the treatment at the end of the line varies; usually a pause occurs there, more or less distinct, but often the sense is carried on without a break; a pause near the end or beginning of a line stands in evident relation to such overlapping. To sum up: Judicious modulation of pauses with "the sense variously drawn out from one verse into another" is an elementary artistic law for any simple recitative meter employed in a long poem.

Secondly, how does elision affect the question of the caesura? Granted that none of us has heard an ancient Greek recite, so that vernacular knowledge of what occurred in elision is impossible, yet some things are clear. It is no contradiction to say that in the commonest elisions, as of δέ, τε, τὰ, and the most frequently elided prepositions, the vowel may have completely disappeared, precisely as in compounds, while in the less common elisions a fragment of the "bruised" vowel was heard and felt. Both cases are common in Italian. But no scholar, so far as I am aware, has maintained that the fragment of vowel sound remaining in elision was considered metrically as a full syllable. Elision was made before such a break in sense as we mark by a strong punctuation, even a period, and even before a change of speaker. Precisely how this sounded we do not know; but there is no reason to suppose that even in such cases the elided vowel

was considered metrically a full syllable. There was a sufficient pause, and yet the vowel fragment and the following vowel, separated by the pause, were rhythmically but one syllable. It is to be remembered that very minute pauses, and delicate variations in the duration of pauses, are made, and their significance felt, with no conscious effort; also that no one desires, after early childhood, a too exact and monotonous observance of the mathematical relations of a rhythmic type. The combination of pause with *rhythmic* blending (not continuous pronunciation) of the two syllables separated by the pause is also common in Italian. Accordingly there is no difference of opinion, on our present point, in regard to such familiar Homeric lines as

- A 27 ἡ νῦν δηθύνοντ' ἡ ὕστερον αὖθις ἰόντα,
 A 37 κλυθί μεν, ἀργυρότοξ', ὃς Χρύσης ἀμφιβέβηκας
 A 166 χεῖρες ἐμαὶ διέπουσ', ἀτὰρ ἦν ποτε δασμὸς ἵκηται,
 E 304 οἷοι νῦν βροτοὶ εἰσ'· ὁ δέ μιν ρέα πάλλε καὶ οἶος.

No one doubts that the caesura, a pause, was felt after the third thesis in each of these verses. How is it possible to say that the words *ἀργυρότοξ'*, *ὃς*, or *εἰσ'· ὁ* "almost grow together into one"? Or in the following from the *Prometheus*:

- 228 ὁ δ' οὖν ἐρωτᾷ, αἰτίαν καθ' ἣντινα
 234 οὐκ ἔσχεν οὐδέν', ἀλλ' αἰστώσας γένος
 237 ἐγὼ δ' ἐτόλμησ'· ἐξελυσάμην βροτοὺς.

If these lines contain any caesura at all, it is the penthemimeral; I am not aware that anyone has maintained that elision in such lines obliterated the break in sense marked by our punctuation. If now such cases are accepted, why should one object to placing the caesura after the third thesis in such lines as

- Prom.* 472 πέπονθας αἰκὲς πῆμ'· ἀποσφαλεῖς φρενῶν
Ai. 121 ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικτίρω δέ νιν
Ant. 74 ὅσα πανουρήσας· ἐπεὶ πλείων χρόνος
Her. 76 ζητοῦσι τὸν τεκόντ'· ἐγὼ δὲ διαφέρω
Her. 754 ὦ πᾶσα Κάδμου γαῖ', ἀπόλλυμαι δόλφ.

That the fragment of vowel remaining in elision made these lines appear slightly different from those in which the same pause occurred without elision is probable. If there were any evidence

that such lines without elision were offensive, we might readily grant that those with elision would be slightly less offensive, because of that fragment of a vowel, though this did not seem to them a real syllable. But on what ground can we say that such lines with elision contain no pause? When successive words really belong closely together in sense and syntax, as article and noun, noun and adjective, subject and predicate, elision at the close of the first may bring them still closer together and make them almost run together into one, as in a compound. But if they don't belong together in meaning or syntax, how can they so run together? So far as I can see, the only ground for denying a caesura here is the supposed rule that a caesura at this point is rare and objectionable. If that premise is overthrown by numerous examples of that caesura, not a few of them in passages of dignity, pathos, poetic power, careful workmanship, then clear cases of what, on grounds of sense and syntax, would be accepted as such verse-pauses in the absence of elision, must be accepted as verse-pauses in spite of elision. Such examples are sufficiently numerous in all three tragedians.

But, thirdly, it is well to explain what sorts of lines I do not include in this category, and why. (*a*) The mere coincidence of word-ending with the middle of the line, in the absence of a distinct pause, does not meet my understanding of what a caesura in the trimeter is. As remarked before, here is room for difference of opinion as to the presence or absence of pause, and some might exclude lines which I include. But I exclude on this ground, e. g.

- Ag.* 20 *νῦν δ' εὐτυχὴς γένοιτ' ἀπαλλαγὴ πόνων*
E. Supp. 699 *καὶ συμπατάξαντες μέσον πάντα στρατὸν*
Pers. 251 *ὥς ἐν μιᾷ πληγῇ κατέφθαρται πολλὸς*
Prom. 640 *οὐκ οἶδ' ὅπως ὑμῖν ἀπιστήσαι με χρή,*

which are accepted by Gleditsch, Rossbach, Masqueray, and Wecklein, respectively (see above). So in similar cases. There are several like *Soph. El.* 378 and 892

ἀλλ' ἐξερῶ σοι πᾶν ὅσον κάτοιδ' ἐγώ.
καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμην.

These I excluded; yet I include (perhaps wrongly) *Prom.* 625

μήτοι με κρήψης τοῦθ' ὅπερ μέλλω παθεῖν

because the context appears to make a pause after *τοῦθ'* more probable than in the other lines. In every doubtful case one must of course endeavor not to be influenced by translation, but to look at the sentence from the Greek side purely; what we are after is the Greek feeling about it. (b) Lines containing two or more pauses are not counted, unless the one in the middle is clearly the stronger. Thus in

Prom. 62 *μάθη σοφιστῆς ὦν Διὸς νοθέστερος*

Ag. 1394 *χαίρουτ' ἄν, εἰ χαίρουτ', ἐγὼ δ' ἐπεύχομαι*

the two pauses appear to be nearly equal; that in the middle seems to me slightly the stronger, but not enough to place it in my lists. Yet in a few cases, where the first pause of the line is in the middle, the line appears to me to be so clearly divided in half thereby that these are included. (c) Finally, comedy and the fragments have been left out of view, because they complicate the problem and offer no real assistance toward the settlement of our main question, as to the frequency and the *ethos* of this caesura in serious verse. Nor have lyric trimeters been included; a considerable fraction of these are sharply divided in the middle. No one doubts that when sung, at least, such trimeters were entirely conformable to the Greek sense of unity and of beauty.

Here follow, that they may more readily be examined together, all my examples from Aischylos and Sophokles. From each play are given first those without elision at the pause, then those with elision. One or two slight differences are thus made to stand out more clearly. The text and numbering are those of Sidgwick (Oxford text ed.) and Jebb.

AI SCHYLOS

- Supp.* 401 *ἐπήλυδας τιμῶν ἀπώλεσας πόλιν.*
 770 *ὦδ' ἵνα τίκτειν νύξ κυβερνήτη σοφῷ.*
 905 *ἔλξειν ξοιχ' ὑμᾶς ἀποσπάσας κόμης,*
 940 *ταύτας δ' ἐκούσας μὲν κατ' εὐνοίαν φρενῶν*
 234 *ποδαπὸν ὄμιλον τόνδ' ἀελληγνόστολον*
 711 *ὑμεῖς δὲ μὴ τρέσῃτ' ἀκούσασαι πατρὸς*
 929 *ἀβουκόλητον τοῦτ' ἐμῷ φρονήματι.*
 997 *ὦραν ἐχούσας τήνδ' ἐπίστροπτον βροτοῖς.*

- Pers.* 319 σκληρὰς μέτοκος γῆς, ἐκεῖ κατέφθιτο.
 465 Ξέρξης δ' ἀνῶμωξεν κακῶν ὁρῶν βάθος·
 489 καὶ Θεσσαλῶν πόλεις ὑπεσπανισμένους
 503 ἀκτῖνας ὠρμήθη, σεσσωσμένος κυρεῖ.
 509 Θρήκην περάσαντες μόγισ πολλῷ πόνω,
 766 ἄλλος δ' ἐκείνου παῖς τόδ' ἔργον ἤνυσεν·
 333 ἀτὰρ φράσον μοι τοῦτ' ἀναστρέψας πάλιν·
 403 ἐλευθεροῦτε πατρίδ', ἐλευθεροῦτε δὲ
 493 χώραν ἀφικόμεσθ', ἐπ' Ἀξίου πόρον,
 607 τοιγὰρ κέλευθον τήνδ' ἄνευ τ' ὀχημάτων
 784 εὖ γὰρ σαφῶς τόδ' ἴσθ', ἐμοὶ ξυνήλικες,
 821 ὕβρις γὰρ ἐξανθοῦς' ἐκάρπωσεν στάχυν
 831 λῆξαι θεοβλαβοῦνθ' ὑπερκόμπῃ θράσει.
- Sept.* 283 ἐγὼ δέ γ' ἄνδρας ἕξ ἐμοὶ σὺν ἐβδόμῃ
 520 σωτῆρ γένοιτ' ἂν Ζεὺς ἐπ' ἀσπίδος τυχῶν.
 1051 ἀλλ' ὃν πόλις στυγεῖ, σὺν τιμήσεως τάφῳ;
 426 πύργοις δ' ἀπειλεῖ δαίν', ἃ μὴ κραίνου τύχῃ·
 549 πύργοις ἀπειλεῖ τοῖσδ' ἃ μὴ κραίνου θεός.
 714 μὴ λθῆς ὁδοὺς σὺν τάσδ' ἐφ' ἐβδόμας πύλαις.
 799 καλῶς ἔχει τὰ πλείστ' ἐν ἕξ πυλώμασι·
 821 [πέπωκεν αἷμα γαί' ὑπ' ἀλλήλων φόνω].
 1012 Ἑτεοκλέα μὲν τόνδ' ἐπ' εὐνοίᾳ χθονὸς
 1058 ἀλλ' αὐτόβουλος ἴσθ', ἀπεινέπω δ' ἐγώ.
- Prom.* 976 ὅσοι παθόντες εὖ κακοῦσί μ' ἐκδίκως.
 990 προτρέψεται με Ζεὺς γεγωνῆσαι τάδε,
 472 πέπονθας αἰκὲς πῆμ'· ἀποσφαλεῖς φρενῶν
 500 τοιαῦτα μὲν δὴ ταῦτ'· ἐνερθε δὲ χρόνους
 625 μῆτοι με κρύψῃς τοῦθ' ὅπερ μέλλω παθεῖν.
 710 πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις,
 810 τοῦτου παρ' ὄχθας ἔρφ', ἕως ἂν ἐξίκη
- Ag.* 339 τοὺς τῆς ἀλούσης γῆς θεῶν θ' ἰδρύματα,
 353 θεοὺς προσειπεῖν εὖ παρασκευάζομαι.
 509 ὑπατός τε χώρας Ζεὺς, ὁ Πύθιός τ' ἀναξ,
 567 τί ταῦτα πενθεῖν δεῖ; παροίχεται πόνος·
 640 πόλει μὲν ἔλκος ἐν τῷ δήμῳ τυχεῖν,
 1256 παπαῖ, οἶον τὸ πῦρ· ἐπέρχεται δέ μοι.
 1353 ψηφίζομαί τι δρᾶν· τὸ μὴ μέλλειν δ' ἀκμή.
 1396 τῷδ' ἂν δικαίως ᾔην, ὑπερδίκως μὲν οὔν.

- Ag.* 833 φίλον τὸν εὐτυχούντ' ἄνευ φθόνον σέβειν.
 921 μῆδ' εἴμασι στρώσας' ἐπίφθονον πόρον
 944 ἀλλ' εἰ δοκεῖ σοι ταῦτ', ὑπαί τις ἀρβύλας
 1068 οὐ μὴν πλέω ρίψας' ἀτιμασθήσομαι.
 1221 σὺν ἐντέροις τε σπλάγχν', ἐποίκτιστον γέμος,
 1270 χρηστηρίαν ἐσθήτ', ἐποπτεύσας δέ με
 1302 ἀλλ' ἴσθι τλήμων οὖσ' ἀπ' εὐτόλμου φρενός.
 1360 κἀγὼ τοιοῦτος εἴμ', ἐπεὶ δυσμηχανῶ
 1379 ἔστηκα δ' ἐνθ' ἔπαισ' ἐπ' ἐξειργασμένοις.
 1420 μιασμαίων ἄποιν' ; ἐπήκοος δ' ἐμῶν
 1446 κείται φιλήτωρ τῷδ', ἐμοὶ δ' ἐπήγαγεν
- Cho.* 253 ἰδεῖν πάρεστί σοι, πατροστερῇ γόνον,
 699 ἱατρὸς ἐλπὶς ἦν, προδοῦσαν ἔγγραφε.
 909 πατροκτονοῦσα γὰρ συνοικήσεις ἐμοί ;
 9 οὐδ' ἐξέτεινα χεῖρ' ἐπ' ἐκφορᾷ νεκροῦ ·
 130 λέγω καλοῦσα πατέρ', ἐποίκτειρόν τ' ἐμέ
 243 πιστὸς δ' ἀδελφὸς ἦσθ', ἐμοὶ σέβας φέρων.
 501 ἰδὼν νεοσσὸς τούσδ' ἐφημένους τάφῳ.
 545 καὶ μαστὸν ἀμφέχασκ' ἐμὸν θρεπτήριον,
 561 ἤξω σὺν ἀνδρὶ τῷδ' ἐφ' ἐρκείους πύλας
 752 καὶ πολλὰ καὶ μοχθήρ' ἀνωφέλητ' ἐμοὶ
 919 μὴ 'λεγχε τὸν ποιοῦντ' ἔσω καθημένην.
- Eum.* 87 σθένος δὲ ποιεῖν εὖ φερέγγυνον τὸ σόν.
 116 ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμῆστρα καλῶ.
 282 ποταίνιον γὰρ δὴν πρὸς ἐστία θεοῦ
 618 ὃ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ.
 829 ἀλλ' οὐδὲν αὐτοῦ δεῖ · σὺ δ' εὐπιθῆς ἐμοὶ
 848 ὀργὰς ξυνοίσω σοι · γεραιτέρα γὰρ εἶ.
 591 εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.
 643 ὑμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι.
 685 πάγον δ' Ἄρειον τόνδ' Ἀμαζόνων ἔδραν
 901 τοιγὰρ κατὰ χθόν' οὖσ' ἐπικτήσῃ φίλους.
 906 εὐηλίως πνέοντ' ἐπιστείχῃν χθόνα ·

If some of the above appear doubtful, it may be noted that, in addition to those mentioned earlier (pp. 156, 157), the following have been rejected as falling under class (a) or (b) (p. 156): *Supp.* 300, *Sept.* 385, *Prom.* 787, *Ag.* 258, 955, 1435, *Cho.* 489, 522,

Eum. 619. I merely wish to make it clear that no desire to swell the lists has consciously influenced me. There was no need of that.

SOPHOKLES

- Ai.* 86 γένοιτο μέντ' αὖν πᾶν θεοῦ τεχνωμένον.
 95 ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῷ;
 343 λεηλατήσῃ χρόνον; ἐγὼ δ' ἀπόλλυμαι.
 437 ἐγὼ δ' ὁ κείνου παῖς, τὸν αὐτὸν ἐς τόπον
 651 βαφῇ σίδηρος ὥς, ἐθελύνθην στόμα
 1125 ξὺν τῷ δικαίῳ γὰρ μέγ' ἔξεστιν φρονεῖν.
 1129 μὴ νῦν ἀτίμα θεοῦς, θεοῖς σεσσωσμένος.
 1252 ἀλλ' οἱ φρονούντες εὖ κρατοῦσι πανταχοῦ.
 1253 μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὁμως
 1377 ὅσον τότ' ἐχθρὸς ἦ, τοσόνδ' εἶναι φίλος.
 121 ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικίρω δέ νιν
 281 ὥς ὧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή.
 292 ὁ δ' εἶπε πρὸς με βαί', αἰεὶ δ' ὑμνούμενα·
 294 ἀγὼ μαθοῦς' ἔλξ', ὁ δ' ἐσσύθη μόνος.
 513 κείνῳ τε κἄμοι τοῦθ', ὅταν θάνης, νεμείς.
 768 κράτος κατακτῆσαι· ἐγὼ δὲ καὶ δίχα
 780 τοιαῦθ' ὁ μάντις εἶφ'· ὁ δ' εὐθὺς ἐξ ἔδρας
 785 ὄρα μολοῦσα τόνδ' ὁποῦ ἔπη θροεῖ.
 810 ἀλλ' εἰμι ἀγὼ κείσ' ὅποιπερ ἂν σθένω.
 919 πληγῆς μελανθὲν αἷμ' ἀπ' οἰκείας σφαγῆς.

Lines 574 and 1385 are omitted; also 690, because, in spite of verbal similarity to 810, it seems likely an actor would delay a trifle after εἰμ' and little or none after ἐκείσ'.

- Ant.* 55 τρίτον δ' ἀδελφῶ δύο μίαν καθ' ἡμέραν
 518 πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.
 555 σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν.
 723 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.
 44 ἦ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;
 57 κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
 74 ὅσα πανουργήσας· ἐπεὶ πλείων χρόνος
 77 τὰ τῶν θεῶν ἐντιμ' ἀτιμάσας' ἔχε.
 80 σὺ μὲν τὰδ' ἂν προῦχοι· ἐγὼ δὲ δὴ τάφον
 399 καὶ κρῖνε ἀξέλεγχ'· ἐγὼ δ' ἐλεύθερος
 407 τοιοῦτον ἦν τὸ πρᾶγμα· ὅπως γὰρ ἤκομεν
 764 τοῦμὸν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὀρών,

- El.* 67 ἀλλ', ὦ πατρώα γῆ, θεοί τ' ἐγχώριοι,
 1036 ἀτιμίας μὲν οὖν, προμηθείας δὲ σοῦ.
 1038 ὅταν γὰρ εὖ φρονῆς, τόθ' ἡγήσει σὺ νῶν.
 1205 μέβες τόδ' ἄγγος νῦν, ὅπως τὸ πᾶν μάθῃς.
 44 λόγῳ δὲ χρῶ τοιῶδ' ὅτι ξένος μὲν εἶ
 59 τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανῶν
 360 μέλλοι τις οἴσιν δῶρ', ἐφ' οἷσι νῦν χλιδαῖς,
 678 σὺ μὲν τὰ σαυτῆς πρᾶσσ', ἐμοὶ δὲ σύ, ξένε,
 696 καὶ ταῦτα μὲν τοιαῦθ'· ὅταν δέ τις θεῶν
 923 πῶς δ' οὐκ ἐγὼ κατοῖδ' ἄ γ' εἶδον ἐμφανῶς;
 938 οὕτως ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθῃ,
 1044 ἀλλ' εἰ ποιήσεις ταῦτ', ἐπαινέσεις ἐμέ.
 1056 φρονεῖν, φρονεῖ τοιαῦθ'· ὅταν γὰρ ἐν κακοῖς
 1124 ἐν δυσμενείᾳ γ' οὖσ' ἐπαιτεῖται τάδε,
 1302 καὶ τοῦμὸν ἔσται τῇδ'· ἐπεὶ τὰς ἡδονὰς
 1338 ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμή.
 1480 ὅδ' οὐκ Ὀρέστης ἔσθ' ὁ προσφωνῶν ἐμέ.

O. T. 12 ἐμοῦ προσαρκεῖν πᾶν· δυσάλλητος γὰρ ἂν
 110 ἐν τῇδ' ἔφασκε γῆ· τὸ δὲ ζητούμενον
 130 ἢ ποικιλῶδὸς Σφίγξ τὸ πρὸς ποσὶ σκοπεῖν
 141 κείνῳ προσαρκῶν οὖν ἐμυντὸν ὠφέλω.
 968 κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὁδ' ἐνθάδε
 979 εἰκῇ κράτιστον ζῆν, ὅπως δύναιτό τις.
 1066 καὶ μὴν φρονούσά γ' εὖ τὰ λῶστά σοι λέγω.
 1155 δύστηνος, ἀντὶ τοῦ; τί προσχρήζων μαθεῖν;
 46 ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν·
 250 ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότης,
 328 πάντες γὰρ οὐ φρονεῖτ'· ἐγὼ δ' οὐ μὴ ποτε
 364 εἶπω τι δῆτα κἄλλ', ἴν' ὀργίζῃ πλέον;
 419 βλέποντα νῦν μὲν ὀρθ', ἔπειτα δὲ σκότον.
 548 τοῦτ' αὐτὸ μὴ μοι φράζ', ὅπως οὐκ εἶ κακός.
 779 ἀνὴρ γὰρ ἐν δείπνοις μ' ὑπερπλησθεὶς μέθῃ
 786 ἔκνιζέ μ' αἰεὶ τοῦθ'· ὑφείρπε γὰρ πολὺ.
 1058 οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβῶν
 1061 κήδει, ματεύσῃς τοῦθ'· ἄλις νοσοῦσ' ἐγώ.
 1156 τὸν παῖδ' ἔδωκας τῷδ', ὃν οὗτος ἱστορεῖ;
 1163 ἐμὸν μὲν οὐκ ἔγωγ', ἐδεξάμην δέ του.
 1442 οὕτως ἐλέχθη ταῦθ'· ὅμως δ', ἴν' ἔσταμεν
 1458 ἀλλ' ἢ μὲν ἡμῖν μοῖρ', ὅποιπερ εἶσ', ἴτω.

- Tr.* 163 μοῖραν πατρώας γῆς διαίρετον νέμοι,
 566 χῶ Ζηνὸς εὐθὺς παῖς· ἐπιστρέφας χεροῖν
 761 λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ' ὁμοῦ
 45 μῆνας πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει.
 178 εὐφημίαν νῦν ἴσχυ'· ἐπεὶ καταστεφῇ
 472 ἀλλ', ὦ φίλη δέσποιν', ἐπεὶ σε μανθάνω
 614 καὶ τῶνδ' ἀποίσεις σῆμ', ὃ κείνος εὐμαθὲς
 667 κακὸν μέγ' ἐκπράξας' ἀπ' ἐλπίδος καλῆς.
 737 τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαί ποθεν.
 917 ὅπως δ' ἐτέλεσε τοῦτ', ἐπειθοῦσ' ἄνω
 927 κἀγὼ δρομαία βᾶσ', ὅσον περ ἔσθενον,
 1098 Ἄιδου τρίκρανον σκύλακ', ἀπρόσμαχον τέρας
 1100 δράκοντα μήλων φύλακ' ἐπ' ἐσχάτοις τόποις.
Phil. 15 ἀλλ' ἔργον ἤδη σὸν τὰ λοιφ' ὑπηρετεῖν,
 57 λέγειν, Ἀχιλλέως παῖς· τόδ' οὐχὶ κλεπτέον·
 121 ἦ μνημονεύεις οὖν ἃ σοι παρήνεσα;
 263 ὁ τοῦ Ποίαντος παῖς Φιλοκτήτης, ὃν οἱ
 297 ἔφην' ἄφαντον φῶς, ὃ καὶ σῶζει μ' αἰεί.
 366 ἄλλος κρατύνει νῦν, ὃ Λαέρτου γόνος.
 389 λόγος λέλεκται πᾶς· ὁ δ' Ἀτρεΐδας στρυγῶν
 420 θάλλοντες εἰσι νῦν ἐν Ἀργείων στρατῷ
 435 χούτος τεθνηκὼς ἦν· λόγῳ δέ σ' ἐν βραχεὶ
 589 Ἔμ. ὅρα τί ποιεῖς, παῖ. Νε. σκοπῶ κἀγὼ πάλαι.
 907 οἴκουν ἐν οἷς γε δρᾶς· ἐν οἷς δ' αὐδᾶς, ὀκνῶ.
 1009 ἀνάξιον μὲν σοῦ, κατάρξιον δ' ἐμοῦ,
 1021 σὺ μὲν γέγηθας ζῶν, ἐγὼ δ' ἀλγύνομαι
 1040 ἀλλ', ὦ πατρώα γῇ θεοί τ' ἐπόψιοι,
 1049 οὐ γὰρ τοιούτων δεῖ, τοιούτος εἰμ' ἐγώ.
 1064 ὅπλοισι κοσμηθεὶς ἐν Ἀργείοις φανεί;
 1237 τί φῆς, Ἀχιλλέως παῖ; τίν' εἶρηκας λόγον;
 1261 σὺ δ', ὦ Ποίαντος παῖ, Φιλοκτῆτην λέγω,
 1274 πότερα δέδοκται σοι μένοντι καρτερεῖν,
 1298 ἐάν τ' Ἀχιλλέως παῖς, ἐάν τε μὴ θέλῃ.
 1396 ζῆν, ὥσπερ ἦδη ζῆς, ἄνευ σωτηρίας.
 226 δέισαντες ἐκπλάγῃτ' ἀπηγριωμένον
 238 γέγωνέ μοι πᾶν τοῦθ', ὅπως εἰδῶ τίς εἰ.
 342 αὐθις πάλιν μοι πρᾶγμ', ὅτῳ σ' ἐνύβρισαν.
 346 ὥς οὐ θέμις γίγνοιτ', ἐπεὶ κατέφθιτο
 359 κείνος μὲν οὖν ἔκειτ'· ἐγὼ δ' ὁ δύσμορος,
 477 σοὶ δ' ἐκλιπόντι τοῦτ', ὄνειδος οὐ καλόν,

Phil. 570 κείνός γ' ἐπ' ἄλλον ἄνδρ' ὁ Τυδέως τε παῖς
 613 ἄγουντο νήσου τῆσδ' ἐφ' ἧς ναίει τὰ νῦν.
 617 οἷοιτο μὲν μάλισθ' ἐκούσιον λαβῶν,
 630 δεῖξαι νεὼς ἄγοντ' ἐν Ἀργείοις μέσοις;
 641 αἰεὶ καλὸς πλοῦς ἔσθ', ὅταν φεύγῃς κακά.
 666 ἐχθρῶν μ' ἔνερθεν ὄντ' ἀνέστησας πέρα.
 957 θανὼν παρέξω δαῖθ' ὑφ' ὧν ἐφερβόμην,
 990 Ζεὺς, ᾧ δέδοκται ταῦθ'· ὑπηρετῶ δ' ἐγώ.
 1017 ἄγειν ἀπ' ἀκτῆς τῆσδ', ἐν ᾗ με προὔβαλον
 1037 ἕξοιδα δ' ὡς μέλει γ'· ἐπεὶ οὐποτ' ἂν στόλον
 1056 τά γ' ὅπλ' ἔχοντες ταῦτ'· ἐπεὶ πάρεστι μὲν
 1437 οὗτος σὲ καὶ σὺ τόνδ'· ἐγὼ δ' Ἀσκληπιὸν

O. K. 480 ποῦ τόνδε πλήσας θῶ; δίδασκε καὶ τόδε.
 568 οὐδὲν πλεόν μοι σοῦ μέτεστιν ἡμέρας.
 607 ὦ φίλτατ' Αἰγέως παῖ, μόνοις οὐ γίγνεται
 610 φθίνει μὲν ἰσχυρὸς γῆς, φθίνει δὲ σώματος,
 1038 χωρῶν ἀπείλει νῦν· σὺ δ' ἡμῶν, Οἰδίπους,
 1435 σφῶ δ' εὐδοίῃ Ζεὺς, τάδ' εἰ θανόντι μοι
 1489 ἀνθ' ὧν ἔπασχον εὔ, τελεσφόρον χάριν
 52 τίς ἔσθ' ὁ χώρος δῆτ' ἐν ᾧ βεβήκαμεν;
 266 σῶμ' οὐδὲ τάργα τὰμ'· ἐπεὶ τά γ' ἔργα μου
 288 ὄνησιν ἀστοῖς τοῖσδ'· ὅταν δ' ὁ κύριος
 462 αὐτός τε παῖδές θ' αἰδ'· ἐπεὶ δὲ τῆσδε γῆς
 575 τοῦτ' αὐτὸ νῦν δίδασχ', ὅπως ἂν ἐκμάθω.
 1125 αὐτῷ τε καὶ γῇ τῇδ'· ἐπεὶ τό γ' εὐσεβές
 1171 ἕξοιδ' ἀκούων τῶνδ' ὅς ἔσθ' ὁ προστάτης.
 1275 ὦ σπέρματ' ἀνδρὸς τοῦδ', ἐμαὶ δ' ὁμαίμονες,
 1407 μή τοί με πρὸς θεῶν σφῶ γ', ἐὰν αἱ τοῦδ' ἀραι
 1429 οὐδ' ἀγγελοῦμεν φλαῦρ'· ἐπεὶ στρατηλάτων
 1542 ὦ παῖδες, ὦδ' ἔπεσθ'· ἐγὼ γὰρ ἡγεμὼν

For Euripides the continuity of practice with his predecessors, and his one marked peculiarity, will be sufficiently brought out by complete lists from four plays with complete references to the rest. The *Andromache*, *Medea*, *Bacchae*, and *Iphigenia at Aulis* will represent his earlier and his latest years. The numbering is that of Nauck (Teubner text) and of Prinz-Wecklein.

Andr. 47 ὅς δ' ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθρα
 247 μισοῦν γε πατρίδα σὴν Ἀχιλλέως φόνῳ

- Andr.* 656 Ἑκτορος ἀδελφὸς ἦν, δάμαρ δ' ἦδ' Ἑκτορος.
 698 οὐδὲν πλέον δρῶν ἐνὸς ἔχει πλείω λόγον.
 969 γυναιῶν ἐμοί σε δοὺς ὑπέσχεθ' ὕστερον
 973 γάμους ἀφείναι σοὺς, ἐμὰς λέγων τύχας
 1090 Ἀγαμέμνονος δὲ παῖς διαστείχων πόλιν
 1117 χῶ μὲν κατ' ὄμμα στὰς προσείχεται θεῶ·
 1268 ἔλθω κομιστήν σου· τὸ γὰρ πεπρωμένον
 17 σύγχορτα ναίω πέδι', ἵν' ἡ θαλασσία
 41 καὶ νῦν κατ' οἴκους ἔστ', ἀπὸ Σπάρτης μολῶν
 216 τύραννον ἔσχεες ἄνδρ', ἵν' ἐν μέρει λέχος
 231 φεύγειν τρόπους χρηὶ τέκν', ἴθ' οἴσαις ἔνεστι νοῦς.
 309 ἦκω λαβὼν σὸν παῖδ', ὃν εἰς ἄλλους δόμους
 373 ἀνδρὸς δ' ἁμαρτάνουσ' ἁμαρτάνει βίου.
 390 ποῖον δ' ἔπρησα δῶμ'; ἐκοιμήθην βίᾳ
 402 κόμης ἐπισπασθεῖς· ἐπεὶ δ' ἀφικόμεν
 433 ἀλλ' ἔρπ' ἐς οἴκους τοῦσδ', ἵν' εἰς ἐλευθέρους
 441 ἦ καὶ νεοσσὸν τόνδ', ὑπὸ πτερῶν σπάσας;
 868 οὔτ' αὖ τὸ νῦν σου δεῖμ' ὃ δειμαίνεις ἄγαν
 886 μαντεῖα Δωδωναῖ'· ἐπεὶ δ' ἀφικόμεν
 890 ναίουσ' ἀφ' ἡμῶν πέδι' ὅμως ἐστὶν φίλη.
 966 πέμψων σ' ἀπ' οἴκων τῶνδ'. ἐμὴ γὰρ οὔσα πρὶν
 994 μῆδεν φοβηθῆς παῖδ', ὅσ' εἰς ἔμ' ὕβρισεν.
 1145 πέτραισιν ἀντέκλαγέ'· ἐν εὐδία δέ πως
- Med.* 266 οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.
 701 δίδωσι δ' αὐτῷ τίς; πέραίνέ μοι λόγον.
 729 ἐκ τῆσδε δ' αὐτῇ γῆς ἀπαλλάσσου πόδα.
 19 γήμας Κρέοντος παῖδ', ὃς αἰσυνμᾶ χθονός.
 380 σιγῇ δόμους εἰσβάσ', ἵν' ἔστρωται λέχος
 470 φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
 (Wecklein's conjecture is quite needless.)
 551 ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονός
 618 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.
 669 παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
 805 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
 947 πέμψω γὰρ αὐτῇ δῶρ' ἃ καλλιστεύεται
 1014 καὶ γὰρ κακῶς φρονοῦσ' ἐμχανησάμην
 1060 οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
 1141 κυνεῖ δ' ὃ μὲν τις χεῖρ', ὃ δὲ ξανθὸν κάρα
- Bacch.* 49 τάνθενδε θέμενος εἴ, μεταστήσω πόδα,

- Bacch.* 265 Ἐχίονος δ' ὦν παῖς καταισχύνεις γένος;
 298 μάντις δ' ὁ δαίμων ὄδε· τὸ γὰρ βακχεύσιμον
 353 τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον
 682 μήτηρ Ἀγαυή σή, τρίτου δ' Ἴνῃ χοροῦ.
 841 ὁδοὺς ἐρήμους ἔμεν· ἐγὼ δ' ἡγήσομαι.
 922 ἀλλ' ἦ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.
 975 τόνδ' εἰς ἀγῶνα μέγαν, ὁ νικήσων δ' ἐγὼ
 251 νάρθηκι βακχεύοντ'· ἀναίνομαι, πάτερ,
 254 θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;
 347 ἐλθὼν δὲ θάκουσ' τοῦδ', ἵν' οἶωνοσκοπεῖ
 448 κληῖδές τ' ἀνῆκαν θύρετρ' ἄνευ θνητῆς χερὸς.
 451 μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσιν γὰρ ὦν
 696 νεβρίδας τ' ἀνεστείλανθ' ὅσαισιν ἀμμάτων
 704 θύρσον δέ τις λαβοῦσ' ἔπαισεν ἐς πέτραν,
 1261 ἐν τῷδ' αἰεὶ μενεῖτ' ἐν ᾧ καθέστατε,
I. A. 468 γήμας ὁ Πριάμου Πάρις, ὃς εἰργασται τάδε.
 668 ἔτ' ἔστι καὶ σοὶ πλοῦς, ἵνα μνήσῃ πατρός.
 733 ἐγὼ παρέξω φῶς ὃ νυμφίοις πρέπει.
 747 κοινῇ τὸ τῆς θεοῦ φίλον, ἐμοὶ δ' οὐκ εὐτυχές.
 827 Λήδας μὲν εἰμι παῖς, Κλυταμῆστρα δέ μοι
 1461 Κλ. πέπλων ἐχομένη σὼν Ἴφ. ἐμοί, μήτηρ, πιθοῦ,
 1593 προύθηκε βωμίαν, ἔλαφον ὀρεῖδρομον;
 309 ἄλλοις ἀμιλλῶ ταῦτ'· ἄφες δὲ τήνδ' ἐμοί.
 930 ἀλλ' ἐνθάδ' ἐν Τροίᾳ τ' ἐλευθέραν φύσιν
 1130 οὐδὲν κελευσμοῦ δεῖ τ'· ἐρωτᾶσθαι θέλω.
 1153f καὶ τὼ Διὸς τε παῖδ' ἐμῷ τε συγγόνῳ
 ἵπποισι μαρμαίροντ' ἐπεστρατευσάτην·
 1463 Ἀρτέμιδος εἰς λειμῶν', ὅπου σφαγήσομαι.
 1579 λαμόν τ' ἐπεσκοπεῖθ, ἵνα πλῆξειεν ἄν·

Even if one insist on striking out a few lines from the above lists, enough will still remain to make it impossible for a candid observer to say that such lines are rare, or were really avoided by the Greek poets whom we most admire.

Examination of the examples brings out clearly three points, of which the second and third were noted by A. Schmidt.

First, those without elision at the pause are rather less numerous than those with elision; but not enough to lend any real support to the idea that the former were less agreeable. In

some plays (*Sept.*, *Prom.*, *Cho.*, *S. El.*, *Trach.*, *Med.*) the difference is really great. In others the numbers are equal or nearly so; in two (*Eum.*, *Phil.*) those without elision slightly preponderate. No one could maintain that those plays in which the ratio of lines without elision is smallest are in general better or more carefully written plays than the *Persians*, *Eumenides*, *Aias*, *Philoktetes*, *Bacchae*.

Secondly, one notes immediately that in many lines the word before the pause is a monosyllable, which brings a word-ending in the place of the most frequent pause. There is probably some significance in this; the poets liked the flow of the line better so. Plainly, also, this preference increased. Moreover, there is a distinct difference in this respect between those without and those with elision; the ratio of monosyllables constituting the third thesis is greater in the former. Just why elision after the third thesis should lessen the desire for word-ending before that thesis is not easy to see. It certainly looks at first as if some hint of either a penthemimeral or a hephthemimeral pause was desired in lines broken in the middle. The word-ending hinted at the former, the elided syllable hinted at the latter, though in neither case was the suggestion more than hint. Apparently, then, if the hephthemimeral pause was thus vaguely suggested, there was less need of hinting at the other. And it appears that Aischylos in his earliest extant plays cared little for these pseudo-caesuras, in his later ones much more. His later practice gave the note to his successors, Euripides following it the most strictly. But on farther examination there rises a vigorous doubt whether this liking for a monosyllable in the third thesis has much connection with the caesura media. For if one will watch carefully through a few hundred trimeters for the instances of a monosyllable in that place, one will be surprised at their number. They are many times more numerous than the lines broken in the middle. In the *Agamemnon*, for example, even omitting all cases where the monosyllable in question is a proclitic, or a preposition followed by its noun, or a form of the article, or a word followed by an enclitic (unless the enclitic, by elision, ceases to be metrically a syllable), we find that more than one trimeter in seven has a

monosyllable filling the third thesis. Only thirteen of these monosyllables, less than a tenth of the whole number, are followed by the main caesura. Clearly the relation between the bisecting verse-pause and the monosyllabic third thesis is not so simple and direct as has been supposed. These are among the subtleties of Greek verse-construction which our foreign ears have not yet mastered.

Another allied phenomenon is the disyllabic third thesis, a pyrrhic word just before the caesura. This appears first in *Pers.* 403, then in *Cho.* 130; these are all the Aischylean cases included in my lists. Sophokles has it in *Ai.* 343, *Ant.* 55, *Tr.* 1098 and 1100—two lines apart and rime-words. Euripides made it one of his metrical mannerisms; the two older plays here represented contain three cases, the two late ones contain six. For the remaining the numbers are: *Alk. Hek.*, *H'kleid.*, *Rhes.*, none; *Hipp.*, 1; *Supp.*, 2; *Troad.*, 2; *I. T.*, 4; *Her.*, 5; *El.*, 6; *Ion.*, 6; *Or.*, 7; *Phoen.*, 7; *Hel.*, 9. That these figures have some relation to dates, though the relation is not to be pressed too hard, is evident; also that the phenomenon is a special form of the broader fact that the third thesis in general is oftener resolved than any other, even in Aischylos.

That, however, the relative frequency of bisected trimeters bears no clear relation to date will be evident from the following table.¹ No weight should be laid on the precise figures, because

¹ That the reader may test the table if he cares to, the remaining references to Euripides are here given. Those before the dash do not have elision at the caesura, those after the dash do have elision; monosyllabic third thesis is indicated by *a*, disyllabic third thesis by *b*.

Alk. 287*a*, 789*a*, 939*a*,—1, 8*a*, 71*a*, 179, 289*a*, 379*a*, 522*a*, 625, 633*a*, 809*a*, 955*a*.

H'kleid. 238*a*, 424*a*, 837*a*,—62*a*, 66*a*, 161*a*, 511*a*, 516*a*, 551*a*, 650*a*, 663*a*, 725*a*, 824*a*, 1019*a*, 1047*a*.

Hipp. 10*a*, 888*a*, 902*a*, 965*a*, 1163*a*, 1319*a*, 1426*a*,—322*a*, 356*a*, 604*a*, 1042*a*, 1181*a*, 1190*a*, 1457*a*.

Hek. 15*a*, 37*a*, 232*a*, 253*a*, 265*a*, 321*a*, 879*a*, 979*a*, 1133*a*,—254*a*, 301*a*, 387, 537*a*, 964*a*, 1125*a*, 1169*a*.

Supp. 231*a*, 268*a*, 511*a*, 653*b*, 704*a*, 754*a*, 1060*b*, 1088*a*,—8, 195, 466*a*, 520*a*, 741, 843*a*, 858*a*, 1098*a*.

Her. (see above, p. 151),—2, 76, 153*a*, 174, 456, 537*a*, 631*a*, 754*a*, 931*a*, 984*a*, 1124*a*, 1152, 1221, 1402*a*.

Ion. 646*a*, 742*b*, 999*a*, 1019*a*, 1028*b*, 1030*b*, 1041*a*, 1342*b*, 1370*a*, 1527,—16*a*, 39*a*, 315*a*, 372*a*, 576*b*, 620*a*, 633*b*, 847*a*, 851*a*, 933, 1178, 1205, 1295*a*, 1333*a*, 1371.

(Footnote continued on next page.)

the inclusion or omission of a line or two in a play alters ratios materially; but if one endeavors in making the lists to be guided by the same principles throughout, the subjective element will not greatly disturb the comparison, if that is not pressed in details. Fractions are disregarded.

RATIO OF BISECTED TRIMETERS TO ALL TRIMETERS

AISCHYLOS		SOPHOKLES		EURIPIDES	
<i>Supp.</i>	1-60	<i>Aias</i>	1-50	<i>Alk.</i>	1-58
<i>Pers.</i>	1-33	<i>Aut.</i>	1-77	<i>Med.</i>	1-74
<i>Sept.</i>	1-55	<i>El.</i>	1-66	<i>H'kleid.</i>	1-59
<i>Prom.</i>	1-92	<i>O. T.</i>	1-52	<i>Hipp.</i>	1-71
<i>Agam.</i>	1-50	<i>Trach.</i>	1-74	<i>Andr.</i>	1-46
<i>Cho.</i>	1-56	<i>Phil.</i>	1-27	<i>Hek.</i>	1-59
<i>Eum.</i>	1-58	<i>O. K.</i>	1-70	<i>Supp.</i>	1-57
				<i>Her.</i>	1-38
				<i>Ion</i>	1-42
				<i>Tro.</i>	1-66
				<i>El.</i>	1-51
				<i>I. T.</i>	1-85
				<i>Hel.</i>	1-45
				<i>Phoen.</i>	1-48
				<i>Or.</i>	1-48
				<i>Bacch.</i>	1-58
				<i>I. A.</i>	1-57
				<i>Rhes.</i>	1-84

In the *Persians*, an early play, Aischylos made a larger proportion of such trimeters than appears in any other except the *Philoktetes*; and beside the latter in date stands the *Oedipus at Kolonos* with but one in seventy. The *Prometheus* has the smallest proportion; the difference between the Aischylean *Suppliants* and *Eumenides* is imperceptible, and with these go the *Bacchae* and *Iphigenia at Aulis*. Curiously, the *Herakles* turns out to be precisely the one play of Euripides in which he included the largest proportion of such lines. And what becomes of Euripides' *grössere Sorgfalt*? If the lines with elision were disregarded, these relations would not be essentially changed; all three tragedians employed the type with about equal frequency.

Finally, we return for a moment to the really central question of *ethos*. No single sharply defined significance can be attributed to this or any other formula of the language of rhythm, though it

Tro. 372a, 386a, 619a, 650b, 988a, 1177b, 1275a,—9, 658, 922, 1013, 1285.

El. 43b, 248a, 840a, 1042a, 1094b, 1273b, 1275a,—14b, 78a, 96a, 305, 332, 416a, 837b, 979a, 980b, 1012, 1087, 1262a.

I. T. 87a, 370b, 484b, 496b, 674a, 1014a, 1040b,—27, 547a, 664, 1002, 1036, 1051a.

Hel. 86, 290b, 412b, 449b, 503a, 575a, 585a, 605a, 987a, 1028b, 1236b, 1241b, 1399b, 1410a, 1449b, 1520b,—24, 49a, 102a, 116a, 938, 984a, 1219, 1237a, 1438a, 1546a, 1574, 1610.

Phoen. 46b, 449b, 521a, 574a, 738a, 760a, 761a, 836b, 846b, 928a, 1090a, 1091a, 1317a, 1349a, 1400b, 1649a,—19a, 64b, 74, 571a, 768a, 922, 1006a, 1223, 1608b.

Or. 35b, 63b, 401b, 549b, 624b, 1053a, 1076b, 1220a, 1585b,—12, 230a, 489a, 533a, 559a, 879a, 1032, 1040a, 1054a, 1079, 1169a, 1189a, 1239, 1328a, 1342a.

Rhe. 161a, 388a, 579a,—190a, 664a, 857a, 868a, 965a.

is true, as Headlam has shown, that special formulae in lyric were highly suggestive of particular themes. But, negatively first, it is obvious that a formula so freely used by all the tragedians can not be set aside as faulty or as *hässlich*. Is there not a touch of the comic in the spectacle of modern *Wissenschaft* lecturing a supreme artist like Sophokles on his proneness to bad meter? At the least this may be affirmed, in general form. In verse, in all languages, some things that would be bad if used to excess are not bad at all, but contribute to the beauty of the whole, and are therefore good and a mark of skilful workmanship, when employed in proper places and in due proportion. The bisecting pause in the trimeter is one of these things in Greek tragic dialogue. We may put with it two other things that are severely condemned by critics, which are nevertheless approved by the poets. I mean the division of the trimeter, by pauses, into its constituent dipodies, and the absence of word-ending within the foot throughout the line. Examples of these are:

S. <i>El.</i>	282	ἐγὼ δ' ὀρώσ' ἢ δύσμορος κατὰ στέγας
<i>Phil.</i>	807	ἀλλ', ὦ τέκνον, καὶ θάρσος ἴσχ'· ὥς ἦδε μοι
O. K.	1169	ὦ φίλτατε, σχές οὔπερ εἶ. Θη. τί δ' ἔστι σοι;
Aisch. <i>Supp.</i>	401	ἐπήλυδας τιμῶν ἀπώλεσας πόλιν.
<i>Pers.</i>	469	πέζῳ παραγγείλας ἄφαρ στρατεύματι
<i>Prom.</i>	612	πυρὸς βροτοῖς δοτῆρ' ὀρῆς Προμηθέα.
<i>Ag.</i>	955	ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο.
S. <i>Ant.</i>	57	κοινὸν κατεργάσαντ' ἐπαλλήλοιν χεροῖν.

See also in the above lists Aisch. *Supp.* 905, *Pers.* 465, 509, 831, *Ag.* 1420, *Eum.* 906, Eur. *Andr.* 373, 402, *Med.* 470, 1014.

As occasional means of varying the movement of a single rhythmic type continued through a long poem, these are all acceptable. Beyond this it is perhaps not easy to prove anything for the bisected trimeter.

Yet I think we can go farther. Such trimeters are employed in a great variety of circumstances and moods—serious, pathetic, prayerful, as well as argumentative or quarrelsome. Thus by this division parallels or strong contrasts are emphasized in Aisch. *Supp.* 401; *Prom.* 976; *Sept.* 1051; *Aias* 1129, 1252 and 1253 (two cases in successive lines), 1377; *Ant.* 55, 77, 80, 518, 555;

S. El. 1036; *O. T.* 141, 419, 968; *Phil.* 907, 1009, 1021, 1298; *O. K.* 610, 1489; and often in Euripides. In prayer or entreaty we find it in *Sept.* 426, 549, 714; *Prom.* 625; *Ag.* 509, 921; *Cho.* 130; *Eum.* 906; *S. El.* 67, 1205; *O. T.* 46; *Phil.* 1040; *O. K.* 1435; *Ion* 576, 1333; *I. T.* 547. We find such trimeters as closing lines of fine *ρήσεις*. Several passages of unusual elevation of tone contain one or more. The solemn opening speech of King Oedipus, royal in dignity and compassion, ends with the words:

ὥς θέλοντος ἄν
ἐμοῦ προσαρκεῖν πᾶν· δυσάλγητος γὰρ ἄν
εἶην τοίανδε μὴ οὐ κατοικτίρων ἔδραν.

In the pathetic appeal of the priest which follows is the line

ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν.

Ismene's entreaty to her sister not to throw away her life in the vain endeavor to bury her brother contains two such verses; Antigone closes her answer to this entreaty with the lines:

ὅσα πανουργήσας· ἐπεὶ πλείων χρόνος
ὄν δέ μ' ἄρέσκειν τοῖς κάτω τῶν ἐνθάδε.
ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,
τὰ τῶν θεῶν ἐντιμ' ἀτιμάσας ἔχε.

Hipp. 1436 is part of the pathetic consolatory prophecy of Artemis. *Pers.* 403, with disyllabic third thesis, is part of the inspiring battle-cry of the Greeks at Salamis; *Eum.* 848 is the soft answer of Athena to soothe the anger of the furies. In these and like passages a great poet could use the equal balance of line to produce a peculiarly musical effect, enhancing thereby the dignity, pathos, and beauty of poetic expression.

The English schoolboy is properly taught to avoid this caesura in his iambics, as the least frequent of all. But the scholar who has gone through the English training in writing iambics approaches tragic dialogue with better understanding of the poet's point of view. He has acquired an ear for the Greek cadences; accordingly he does not hesitate to use this caesura too upon occasion. The admirable translations in the *Nova Anthologia Oxoniensis* contain several tasteful examples of it.